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MAGAZINE



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MONSTERS  
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# FAMOUS MONSTERS OF FILMLAND

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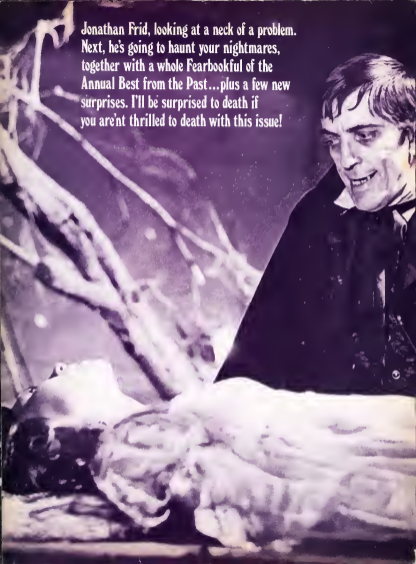
SEPT. 1973

## SUPER SPECIAL ISSUE



CAPTAIN MARVEL VERSUS THE MYSTERIOUS SCORPION! Page 14

Jonathan Frid, looking at a neck of a problem.  
Next, he's going to haunt your nightmares,  
together with a whole Fearbookful of the  
Annual Best from the Past...plus a few new  
surprises. I'll be surprised to death if  
you aren't thrilled to death with this issue!



SPEAKING OF  
**MONSTERS**

# WAKE UP TO FAMOUS MONSTERS!



**P**HOTOGRAPH of an Editor hard at work! What—you don't believe it? Then just flip thru the pages of this great FEARBOOK and see what he's dreamed up for you THIS year!

Yes, another chilling 12 months have iced away into Eternity and once again, from out of the thrilling past, your friendly filmonster archeologist of ancient issues has dug up another great selection for your delectation. Or is it delirium? Anyway, we know you'll be delicious with delight when you refrigerate yourself to life with

the articles & pix we've picked out for you this time.

CAPTAIN MARVEL is here for your amazement...the CREATURE FROM THE BLACK LAGOON rates a feature...BORIS KARLOFF is lurking within...CHRISTOPHER LEE & CLAUDE RAINS on the inside...the Maestro of Monster Mask Makers does his thing...and there's a wild piece of sci-fi vampire fiction.

The YEARBOOK is YOUR BOOK!

Enjoy!

*FORREST  
ACERBUD*



**QUEEN OF EVIL**, Barbara Steele, laughs at rumors that she's not the ugliest girl in the neighborhood. Can YOU face up to the hair-raising contents of this issue of fiendom's #1 filmmaker magazine?



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# FAMOUS MONSTERS OF FILMLAND

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**SEPT. 1973**

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The Invisible Man has gone  
to The Invisible World.

# FILM MONSTERDOM MOURNS THE DEATH OF CLAUDE RAINS

# THE PHANTOMS LAST FRIGHT

## called to the hall of fame

LIFE LEFT Claude Rains on the 30th of May. Prince Sirk, the Grim Reaper, appeared before him in his 77th year and bid him follow Him from his hospital bed to Death's domain.

*Bela Lugosi*—DRACULA.

*Lon Chaney Sr.*—THE PHANTOM OF THE OPERA.

*Claude Rains*—THE INVISIBLE MAN.

Each of filmmonsterdom's greats has been greatest in one single role with which his name is synonymous over afterward. Claude Rains will always be remembered as the invisible Man.

*Alright, you fools!* cried Griffin. *You've brought it on yourselves. Everything would have come right if you'd only left me alone.*

*You've driven me near madness with your peering thru the keyholes and gaping thru the curtains, and now . . . you'll suffer for it!*

*You're crazy to know who I am, aren't you? Alright . . . I'll show you!*

Griffin, the Invisible Man, pulls off his artificial nose. *There's a souvenir for you!*

*Removes his glasses. And one for you!*

*Unwraps the bandages around his head. I'll show you who I am—and what I am! (Laughs.)*

*you? Alright . . . I'll show yyyyyyyyyooooooooou!*

Griffin, the Invisible Man, pulls off his artificial nose. *There's a souvenir for you!*

*Removes his glasses. And one for you!*

*Unwraps the bandages around his head. I'll show you who I am—and what I am! (Laughs.)*



When Claude Rains raised his silver-headed cane against The Wolf Man.

## the unseen menace

The incredible unveiling continues. One man cries: *Look! He's all eaten away!*

Griffin continues: *It's easy—if you're clever; a few chemicals mixed together, that's all, and flesh & blood & bones just fade away . . .*

Bottle on table raises up apparently by itself.

*A little of this injected under the skin of the arm every day for a month and — Invisible Man can rule the world! Nobody will see him come, nobody will see him go. He can hear every secret, he can rob . . . and wreck . . . and kill.*

## secret of the invisible man

Later, Griffin appears in the study of his friend Kemp. He tells him: "I began 5 years ago in secret, working all night, every night, right into the dawn. A thousand experiments . . . a thousand failures. And then—at last—the great, wonderful day."

Kemp interrupts: "It's ghastly!"

Ignoring the criticism as the unheard, Griffin continues: "The great, wonderful day. The last little mixture of drugs. I couldn't stay here any longer, Kemp. I couldn't let you see me slowly fading away, so I packed up and went to a little village for secrecy and quiet to finish the experiment and complete the antidote."

Kemp: "By why—why do it, Griffith?"

"Just a scientific experiment at first—that's all. To do something no other man in the world had done. But—there's more to it than that, Kemp. I know now. It came to me suddenly. The drugs I took seemed to light up my brain!"

## Rains of terror

Griffin continued: "I must have a partner,

Kemp—a visible partner—to help me in the little things. You're my partner, Kemp"—said in the most chilling offhand way.

"We'll begin with a reign of terror—a few murders here & there—murders of great men, murders of little men—just to show we make no distinction. We might even wreck a train or two. Just these fingers around a signalman's throat . . ."

## Academy Award

Claude Rains never got an Oscar, tho he came close several times. I would have given him one for this sequence of hair-raising drama in *THE INVISIBLE MAN* when his sweet-heart Flora (Gloria Stuart) tried to reason with his disintegrating brain:

Flora: "Thank God you're home, Jack."

Griffin: "I would have come to you at once, Flora—but for this. How beautiful you look! Huh . . . that funny little hat—I always liked it." Pauses; notes: "You've been crying!"

Flora, tearfully: "I want to help you. Why did you do this, Jack?"

Griffin: "For you, Flora."

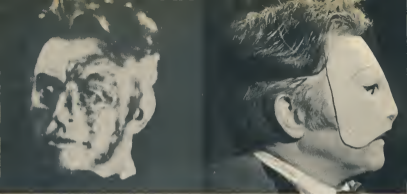
"For me?"

"Yes—for you, my darling. I wanted to do something tremendous . . . to do what men of science have dreamt of since the world began. To gain wealth & fame & honor; to write my name above the greatest scientists of all time. I was poor—so pitifully poor—I had nothing to offer you, Flora. I was just a poor struggling chemist."

Rains' voice begins to quiver, to rise with emotion. "I shall come back to you, Flora, very soon now. The secret of invisibility lies there, in my books. I shall work in Kemp's laboratory until I find a way back—there is a way back, Flora! And then I shall come to



Larry Talbot (Lon Chaney Jr.) menaced the late Claude Rains in 1941 in the film which Universal Pictures originally planned to release as *DESTINY*.



The Face Behind the Mask as Erique Claudin, *THE PHANTOM OF THE OPERA*.

you. I shall offer my secret to the world, with all its terrible power. The nations of the world will bid for it—thousands, millions! The nation that wins my secret can sweep the world with invisible armies!"

Flora tries to calm him. "Jack! I want you to let my father help you. You know how clever he is. He'll work with you, day & night, until you find that second secret, the one that will bring you back to me."

Rains scoffs. "Your father! Clever? Ha! You think he can help me? He's got the brain of a tapeworm—a maggot—beside mine. Don't you see what it means? Power! Power to rule. to make the world grovel at my feet!"

Grovel. The way Rains said it, distorting the soundtrack with the power of his pronunciation . . . the pure, wonderful, incredible feeling with which he invested the world . . . the way it sounded, like gravel dragged over ground glass by a vulture's claw . . . Grovel! —be made an unforgettable motion picture moment out of the force, fervor, fever, fanaticism with which he delivered the single word.

## frightened to death

Flora tries desperately to reason with Griffin. "Jack! Listen to me! Listen! My father found a note in your room. He knows something about monoclinal even you don't know: it alters you . . . changes you . . . makes you feel—differently. Father believes the power of this will go if you know what you're fighting. He can help you. Oh, come and stay with us—let's fight this thing out together!" But her plea falls on ears both invisible and—deaf. Rains continues to rage: "Power, I said. Power to walk into the gold vaults of the nations, into the secrets of kings, into the Holy of Holies! Power to send multitudes running squealing in terror . . ."

*Squealing in terror*—another dramatic line

delivered with dynamic force.

" . . . at the touch of my little invisible finger."

He faces the Heavens.

"The Moon's frightened of me, frightened to death! The whole world's frightened to death!"

Off screen a dog bowls, concluding one of the most magnetic scenes ever captured on film.

A triumph for Rains.

. . . And at the end of the picture, just before he finally became visible in death, he was given one of the classic lines to utter, a cliché to be heard in every other monster, horror & science movie of the 30s (and completely contrary to the spirit of HG Wells' work): "I meddled in things man must leave alone."

James Whale, of *FRANKENSTEIN* fame, insisted on Rains for the part and directed him.

## more weird roles

The parts that followed for Rains—in *CRIME WITHOUT PASSION*, *THE MAN WHO RECLAIMED HIS HEAD*, *THE MYSTERY OF EDWIN DROOD* and *THE CLAIRVOYANT*—were not *exactly* horror roles but there was something out of the ordinary about each of them.

*I am a monster*, he said in *CRIME WITHOUT PASSION* to Margo, the actress who some years later was to portray the centuries-old woman of Shangri-La who attempted to leave the Tibetan Utopia with the man she loved and aged like "She" and lost her life beyond the *LOST HORIZON*. *I am a monster*, said Rains; *I have to take women apart . . . to see what makes them tick*. A telling performance was Rains' as a brilliant lawyer with a twisted brain in *CRIME WITHOUT PASSION*.



Prof. Challenger's greatest challenge: Claude Rains met up with this prehistoric dragon in *THE LOST WORLD* (1960).

In *THE MAN WHO RECLAIMED HIS HEAD*, Rains fought munitions makers who, behind the scenes, were setting the nations of the world at each other's throats, manipulating wars so that profits could be made from the sale of more guns, tanks, planes, bombs . . . Rains considered that Lionel Atwill had, in effect, stolen his brains—his head—and so Rains *reclaimed* his head from Atwill's shoulders . . . and scared the audience to death by carrying around a sinister hatchbox throust the picture. Everyone was always afraid he was going to open that box!

Charles Dickens wrote, but never finished, "The Mystery of Edwin Drood". When it was completed as a screenplay, Claude Rains played the doomed Jasper, singer with a hypnotic voice that enslaved its listeners, at the same time his own body & mind were enslaved by a dreaded demon—opium!

London-born, in 1935, Rains returned to the metropolis of his birth to star in *THE CLAIRVOYANT*, adapted from the novel of the same name. With him as his co-star was Ann Darrow (the bride of Kong)—otherwise known as Fay Wray! In this interesting picture Rains put on a fake mind-reading act but came to realize that he could indeed foretell the future! With disastrous results. Maurice Elvey, who 5 years earlier had played the President of the Federated Atlantic States in *HIGH TREASON*, the prophetic picture that looked 10 years into the future, directed Rains in this somewhat fantastic film that looked into the future in a different fashion. A journalist of the time (1935) reported of Rains that, "He is sturdily built and has a fine head topped by thick black hair which has a habit of falling forwards. He has very penetrating, mysterious brown eyes and a dynamic voice, which is just as attractive in real life as on the talking screen. His powerful hands are continually opening & closing in

a nervous gesture when he talks, and when he gets particularly excited, one eyebrow shoots up."

## the real Rains

The late star was married *six* times, once more than Bela Lugosi. One marriage—to a concert pianist & professor of music, Agi Jamhor, lasted only 6 months. He was very devoted to his last wife, Rosemary Clark Schrode, writer & painter, who preceeded him in death.

Rains was only 5'6" tall but like Napoleon, another small man, towered because of his powerful personality.

Born on 10 November 1889, he made his stage debut *six* years later in *Sweet Nell of Old Drury* in a London theater. He became a call-boy at His Majesty's Theatre; later, stage prompter; finally was promoted to the important post of assistant stage manager, a position he maintained for 7 years. At the age of 16 he played his first really important part on the stage in *The Gods of the Mountains*. The title was to prove prophetic, for on the Olympian heights of horror greata, Rains was to become a name to conjure with along with Chaney, Karloff, Lugosi, Lorre and Lee.

His New York stage roles ranged from important parts in *The Bluebird* and *Androcles and the Lion* to *The Devil's Disciple* and *Darkness at Noon*.

## back from hell

Like millions of other men, Claude Rains fought in World War I. When war broke out in 1914 he was in America and hastily returned to England where he enlisted as a private.

He spent over 3 years on the Western Front



When Sir John (Mr. Rains) tied Lon Jr. to a chair to protect him from himself when he turned into THE WOLF MAN.

in France.

And once, when a shell exploded and hurled a herd of sandhogs thru the air, they landed on Capt. Rains and almost buried him alive in a trench.

But he survived and returned to the Broadway stage where he scored further successes in such plays as *Miracle at Verdun*, *He, The Moon in the Yellow River* and *The Good Earth*.

## a forgotten film

There are certain pictures, either outright fantasies or with some fantastic element to them, that you have to hunt far & wide to find anyone who ever saw them. Or ever remembers even having heard of them. Seldom if ever revived; few if any stills, pressbooks or posters on them seeming to have survived; like burned hooks living on only in the minds of the memory-people in FAHRENHEIT 451, these motion pictures cling precariously to life. Such titles as: *THE MYSTERY OF LIFE* . . . *TURN BACK THE CLOCK* . . . *LIFE RETURNS* . . . *SIX HOURS TO LIVE* . . . *SUPERNATURAL* . . . *ONCE IN A NEW MOON* . . . *IT'S GREAT TO BE ALIVE* . . . *KRAKATIT* . . . *MEN MUST FIGHT* . . . *ONE GLORIOUS DAY* . . . *FORGOTTEN COMMANDMENTS* . . . and *STRANGE HOLIDAY*.

One of these Forgotten Films starred Claude Rains.

Arch Oehler wrote it, the Oehler who scripted *FIVE*, *BWANA DEVIL* and *THE BUBBLE*.

It was *STRANGE HOLIDAY*, a 1946 film made before the outcome of World War II had been decided. Claude Rains went on a little fishing trip in upstate New York and when he came back he found his home town strangely—sinisterly—changed. The Nazis had taken over and everyday life for an American was now horror of the worst sort: enslavement for a nation of men with a tradition of freedom.

## farewell to a master

The night of the day we had all heard the word that Claude Rains had died, I was with Ray Bradbury, Robert Bloch and Fritz Lang (*QUEEN OF BLOOD*) Harrington film in which Bela Lugosi is included in one brief coffin scene. We were all depressed by Rains' death. I asked Lang if he had ever directed him but he had not. "But I know he was a great talent," he said. "Amen to that," said Robert Bloch. "One of the greatest. He brought the undeniable stamp of authority to every role he played. He can never be replaced." And on June 1st, Ray Bradbury wrote this Open Letter for readers of *FM*:

To say that Claude Rains influenced a whole generation of fantasy fans, or just plain lovers of fine acting, would be stating the obvious. I think I saw some of his films as many as 7 or 8 times. His portrayal of *THE INVISIBLE MAN* when I was 13 years old remains a splendid memory and, in fact, a film that can hold its own today.

I was touched and moved by the fact that on the night of his death, Claude Rains was appearing as the ventriloquist in my *AND SO DIED RIABOUCHINSKA* on television, for the Alfred Hitchcock Presents show.

It is a good thing to know that Mr. Rains will be around, one way or another, for the rest of our lives.

A few days later Alex Gordon, the producer, told me of the time he met Rains while Rains was making *THE LOST WORLD*. "A marvelous actor, and I had hoped to bring him out of semi-retirement for a role in my next picture." So, had he lived, we might have seen Claude Rains in *MONSTER IN MY BLOOD*.

## the curtain falls...

But, as Ray Bradbury pointed out, there'll always be curtain calls for Claude Rains. A short while after his death an extraordinary film played in Los Angeles: *CASA-BLANCA*. It was shocking to realize that practically everyone in it was dead. But, phoenix-like, risen from the grave thru the miracle of the motion picture, were:

Humphrey Bogart—who starred in *THE RE TURN OF DR. X*.

Peter Lorre—*MAD LOVE*, *THE BEAST WITH 5 FINGERS*, M, an endless list.

Sydney Greenstreet—*THE MALTESE FALCON*, and the man who should have starred in a remake of *7 FOOTPRINTS TO SATAN*.

Conrad Veidt—*THE CABINET OF DR. CALIGARI*, *THE MAN WHO LAUGHS*, *F.P.I.*, *JANUS-FACED*.

Ingrid Bergman—*DR. JEKYLL & MR. HYDE* (Tracy version), *SPELLBOUND*. (Of course Ingrid Bergman is alive & well somewhere in Europe.)

And *CLAUDE RAINS*, a bantam cock of a crooked police inspector in one of his most slick, suave, sophisticated, debonair, rascally & disarming roles.

Two daughters survive him.

Claude Rains himself leaves us with a profound thought which he found comforting after the loss of his last wife. He quoted this, in his own handwriting, to two young *FM* fans who share it with us, one of the last observations by our departed hero:

*"I wept because I had no shoes*

*Until I saw a man who had no FEET"*

He is telling us things could be worse. He might have been killed in the First World War. He might never have made any pictures (and he made over 30) at all.

Au revoir but not goodbye, Claude Rains. In our minds' eyes you will always be visible.

END



HGWells' *INVISIBLE MAN*, the masterpiece performance that made him world-famous.

One of his last roles: *BATTLE OF THE WORLDS*.

R.I.P., Claude Rains.



TAKE A BOY NAMED BILLY BAT-  
SON . . . CAPABLE OF TURNING  
HIMSELF INTO CAPTAIN MARVEL,  
A SUPER-BEING WITH THE WISDOM  
OF SOLOMON, THE STRENGTH OF  
HERCULES, THE STAMINA OF AT-  
LAS, THE POWER OF ZEUS, THE  
COURAGE OF ACHILLES AND THE  
SPEED OF MERCURY . . . A POW-  
ERFUL WEAPON DISCOVERED IN  
AN ANCIENT TOMB . . . A VICIOUS,  
MASKED VILLAIN WILLING TO KILL  
ANYONE OR COMMIT ANY CRIME  
TO OBTAIN ITS SECRET . . . PUT  
THEM ALL TOGETHER AND YOU  
HAVE THE MAKINGS FOR ONE OF  
THE GREATEST SERIAL SMASHES  
OF ALL TIME. . . .

# SHA ZAM



**THE ADVENTURES OF CAPTAIN MARVEL** blazed a new trail for motion picture chapter-plays. Produced in 1941 by Republic Studios and starring Tom Tyler in the title role, it was the first film to deal with the exploits of a "super-human" hero. In a serial, where each episode usually ends on a fatal note for the hero or heroine, such a leading man can create problems! After all, it isn't easy to convincingly place an indestructible hero in perilous situations.



Shazam (Nigel de Brulier) imparts the secret of Captain Marvel's amazing powers.

Adapted from Fawcett Publications' popular comic book character of the period, MARVEL was made under the guidance of Republic's directorial twins, William Witney and John English. More capable hands could not have been found! Former film editors both, they know how to stage and shoot scenes with the problems of editing in mind and the results of their collaborations are the finest, most exciting serials ever released.

CAPTAIN MARVEL'S "flying" shots, utilizing a wired dummy, were simply great! One in particular, depicting the dummy overtaking a truck on the highway, is unforgettable. These special effects in conjunction with the stuntwork of rough-and-tumble David Sharpe (doubling for Tom Tyler) succeeded in bringing CAPTAIN MARVEL vividly to life on the screen.

Twelve chapters were used to tell the story and they were sensational, just as the advertising promised: SEE THE AMAZING FEATS OF CAPTAIN MARVEL! He flies like a bird! Bullets bounce off his body! He is the most awe-inspiring character ever seen on the screen! . . . A ONE-MAN BLITZKRIEG! Devoting the strength of his super-Herculean body to the task of destroying the power of a crazed scientist! . . . THE MOST POWERFUL

MAN IN CARTOONLAND BECOMES THE STRONGEST MAN ON THE SCREEN! All others pale in the light of this human fortress who finds no barrier too great in his amazing fight for justice! . . . YOUR EYES WON'T DECEIVE YOU! YOU'LL ACTUALLY SEE CAPTAIN MARVEL: Ward off a machine gun barrage with his hands. . . . Hurl a 20-ton engine at his opponents. . . . Lift a giant tree with one hand. . . . Break through a wall of steel!

## twelve tantalizing titles

And what great chapter titles! From one to twelve they were intriguing: CURSE OF THE SCORPION, THE GUILLOTINE, TIME BOMB, DEATH TAKES THE WHEEL, THE SCORPION STRIKES, LENS OF DEATH, HUMAN TARGETS (nearly every Republic serial had an episode so labeled), BOOMERANG, DEAD MAN'S TRAP, DOOM SHIP, VALLEY OF DEATH and CAPTAIN MARVEL'S SECRET!

Chapter one opens on the Malcolm Scientific Expedition in a remote section of Siam. They are seeking knowledge of the ancient Scorpion Dynasty: knowledge which is zealously guarded by superstitious



Tom Tyler is the starring role of CAPTAIN MARVEL, the "super-human hero" of the serials.



Kenne Duncan and the Scorpion show George Pembroke what lies in store for him should he fail to reveal the hiding place of his lens.

local tribesmen led by Rahman Bar (Reed Hadley). Locating a sealed tomb bearing an ominous inscription, all members choose to ignore the warning save one. That one is Billy Batson (Frank Coghlan, Jr.) radio operator with the group.

## the secret of Shazam

An erupting volcano causes the roof of the tomb to collapse upon the rest of the party and Billy is confronted by an elderly figure (Nigel de Brulier). He reveals himself as Shazam, the guardian of the tomb, and as a reward for heeding the curse, endows Billy with the magic power to transform himself into Captain Marvel, simply by uttering the magic word "Shazam".

**SOLOMON** . . . Wisdom  
**HERCULES** . . . Strength  
**ATLAS** . . . Stamina  
**ZEUS** . . . Power  
**ACHILLES** . . . Courage  
**MERCURY** . . . Speed

As Marvel, Billy rescues his friends and then returns to his own identity, again by

saying "Shazam". Uncovered by the disaster is a golden figurine, a scorpion, in whose claws are five highly polished lenses. By deciphering a scroll found with the statuette, it is found that the lenses, when properly aligned, are capable of tremendous supernatural powers such as turning rocks into gold!

In order that no one member of the expedition have control of such a powerful device, the lenses are removed and divided amongst John Malcolm (Robert Strange), Professor Bentley (Harry Worth), Henry Carlyle (Bryant Washburn), Dr. Stephen Lang (George Pembroke) and Dwight Fisher (Peter George Lynn). Billy Batson is entrusted with the parchment telling how to focus the lenses.

That night a mysterious, robed figure appears in camp; a human "Scorpion" who steals both the scroll and the body of the Golden Scorpion. He then incites tribesmen to attack the party but Billy in the guise of Captain Marvel saves the day, or rather, *night!*

Returning to America, the members of the expedition are subjected to a series of attacks by the nefarious Scorpion in his quest for the rest of the lenses. (He is, no



CAPTAIN MARVEL on the job! And it looks like the victim on the floor has Excedrin Headache #101.

doubt, a "member" of the group and as such, already has one.) Carlyle is murdered and in trying to prevent this, Captain Marvel falls under a guillotine at the end of chapter two. As episode three reveals, however, the blade merely smashes to pieces against his super-human chest!

With two lenses in place, the Scorpion's next brainstorm is to send a message to the remaining scientists stating that he now has all the lenses but one and promising death to all who stand in his way of obtaining that. This, as he surmised, sends each racing to his own particular hiding place revealing same to the Scorpion's henchmen!

In spite of the determined efforts of Billy-Marvel, Betty (Louise Currie), secretary to the expedition, and Billy's pal Whitey (William Benedict) to stop him, the Scorpion manages to get, one by one, all the lenses except that belonging to Lang. He kills Lang but afterwards it is found that Lang never brought his lens to America. Instead, he hid it in the tomb in which it was found!

The surviving members of the party agree to go back to Siam for the lens in order to prevent it from falling into the

Scorpion's hands. Lang's map showing the hiding place is divided up much as the lenses were divided originally.

## a question of identity

On the return trip to Siam, the party is shipwrecked and saved once more by Marvel. Ashore the Scorpion sends word to Rahman Bar to again arouse the hill people. Billy and his friends are captured and brought to the tomb where, using the pieced-together map, the Scorpion finds the final lens. He now has the most powerful weapon in the world! But the big question is still unanswered. *WHO IS THE SCORPION?*

We have seen, in a shadowy scene, the last two scientists, Bentley and Malcolm, quarrel and one shoot the other. But which one now confronts the bound and gagged Billy, Betty and Whitey? The Scorpion knows by now that Billy in some way transforms himself into Captain Marvel but mistakenly believes that he swallows a drug of some sort to bring about the transformation. Threatening to turn the full force of the Golden Scorpion upon Betty unless Billy reveals his secret, the Scorpion is

He flies thru the air with the greatest of ease—here he comes, fans—The Big Red Cheese!





Taking care of two sharp guys is more child's play for the Mighty Captain.

tricked into removing the gag when Billy nods agreement.

## the Scorpion unmasked

Even the youngest members of the audience are prepared for what happens at this point. After the expected "Shazam", Marvel rips the hood from the Scorpion exposing the surprised face of Bentley! As he attempts to escape, Bentley falls before the rays from the very lenses he so coveted and is *disintegrated*. Picking up the Golden Scorpion, Captain Marvel, in his longest speech in the film, consigns it to the fiery pit "from whence it came". As it sinks into the molten lava, Captain Marvel's powers fade and Billy Batson takes his place—this time for good!

Much of MARVEL'S success was due to its performers. Casting the late Tom Tyler as the mighty muscle man was sheer genius. Visually suitable, he did such a great job and is so well-remembered by fans for this very role, that it is difficult to imagine any other actor in his place. And for one so firmly established as a *Western* star to make such a switch was to his credit.

## Tom Tyler's beginning

Two-listed Tom was born Vincent Markowski on August 9, 1903 in Port Henry New York, but grew up in Detroit, Michigan, where, as a teen-ager, he began to develop an interest in acting. Tom left home and struck out for Hollywood.

Arriving in the film capital in 1924, he first found work as a "prop boy" and in muscular "extra" bits. It was because of his powerful physique, which he had developed by weight lifting, that he received his first screen break—in M-G-M's epic of the silent era, BEN-HUR, filmed in 1925. Following this with a good part in Elinor Glyn's THE ONLY THING, Tom soon found himself under contract to the old FBO (later RKO) Studios. There he made his debut as a sagebrush star in LET'S GO, GALLAGHER which was released in October 1925. Proving a popular player, Tom and his little pal Frankie Darro made many more for the company in the days before sound. Tom's first *all-talkie* was WEST OF CHEYENNE made by Syndicate Pictures in 1931.

During the 30's, Tom made numerous



The Golden Scorpion is consigned to the fiery pit "from whence it came" by CAPTAIN MARVEL.



Billy and Betty are in for a rough time in the Tamb, prisoners of the Scorpion.



Our high-flying hero, Tom Tyler, takes off for further adventures in the wild blue yonder. Keep 'em flyin',  
**CAPTAIN MARVEL**

"series" Westerns for various producers such as Monogram, Freuler, Reliable and Victory and in addition turned in some rather off-beat characterizations along the way. **POWDERSMOKE RANGE** (RKO-1935) had him as a gunfighter hired to polish off hero Harry Carey and a follow-up, **THE LAST OUTLAW** (1936), presented him as an Eastern racketeer. In **STAGE-COACH** (UA-1939) he did his best to gun down the Ringo Kid (John Wayne) and in **VALLEY OF THE SUN** (RKO-1942) he played Geronimo. It was **THE MUMMY'S HAND** (Universal-1940), however, that furnished him with one of his most unusual roles. For here, aided by very skillful make-up, he became Kharis, the *living mummy*!

## a real "Serial King"

Tyler was no stranger to serials either, for in addition to **MARVEL** he also starred in **PHANTOM OF THE WEST** (Mascot-1931), **BATTLING WITH BUFFALO BILL**, **JUNGLE MYSTERY**, **CLANCY OF THE MOUNTED**, **PHANTOM OF THE AIR** (all Universal, 1931-'32-'33-'33 respectively) and his last, **THE PHAN-**

**TOM** (Columbia-1943), based on King Features' comic strip.

Following his success as the high-flying **MARVEL**, Republic added Tom to their roster of "Three Mesquiteers". He made thirteen pics in this series with buddy Bob Steele, becoming one of the Top Money-Making Western Stars as outlined in Motion Picture Herald's annual poll.

## the end of the trail

Success sometimes becomes overshadowed by tragedy, however, and so it was with Tom. He continued to work but crippling arthritis gradually forced his retirement from films. For this reason a planned TV series starring him had to be shelved after the pilot film was made. In 1952 he returned to Detroit where he stayed with his sister until his death of a heart attack on May 1, 1954.

The memory of Tom Tyler will never die though, for wherever Western films are shown and whenever Billy Batson cries "Shazam", Tom will again leap into action and entertain us as he has done for so many years past.

**END**



# THE PIT AND THE PEND- ULUM

BLOOD FLOWS  
FROM THE PEN OF POE!

**S**pain in the 16th Century. The pain, torture and inhuman cruelties of the infamous Religious Inquisition lie only a generation in the past. In Castle Medina the shrieks and moans of innocent men and women still echo, ghost-faint, from the dungeons where the dark deeds were done.

## the lost elizabeth

Elizabeth Barnard (Barbara Steele) has died under mysterious circumstances. Her brother Francis (John Kerr) comes to the Castle to learn what he can from her husband, Nicholas Medina (Vincent Price), of his sister's untimely demise.

"She died of an unknown blood malady," Nicholas tells Francis. "I will take you to her." He leads him to the burial room but there is little satisfaction for Francis there, for his sister in her casket has been bricked in behind a wall—"a family custom," explains Nicholas.

## a different story

Elizabeth's physician, Dr. Leon, arrives at the Castle during dinner. Francis learns from him that his sister did not die of a medical cause but a mental—she was *literally frightened to death!* Nicholas now admits this, but protests to Francis that he only sought to spare him unnecessary anguish.

Francis demands to see the scene of his sister's strange death. Reluctantly, Nicholas escorts him to the torture chamber where his father, Sebastian, once maimed and twisted bodies because of his own warped mind. "Elizabeth seemed to be fascinated by the place," Nicholas tells Francis. "She kept coming back until I fear her mind gradually deteriorated. That horrible night I found her here, inside the Iron Maiden, paralyzed with terror. Just before she died she whispered my father's name. . ."

## the nightmare of nicholas' childhood

Later, Nicholas' sister Catherine (Luana Anders) seeks out Francis to explain certain things to him. "When my brother was a little boy," she tells him, "he was forbidden to enter the torture chamber. But, with



For the moment Vincent Price plays merry host in house of ghostly happenings.

Price's reason is beginning to slip, and with good reason. Does the answer lie in the sinister Pit?







As her corpse rises from its casket, Price's mind shrieks "But you're dead—dead!"

a child's curiosity, he crept in one day to examine the instruments. Hearing footsteps, he hid—and was witness to an awful sight: the death of his mother and uncle at the maddened hands of his own father!"

There is more nightmare for Nicholas that very night, for the household is awakened by the playing of a harpsichord—an instrument which only the dead Elizabeth knew. Nicholas is found in the music room, clutching a ring supposedly on his wife's hand at the time of her interment. After Dr. Leon has given him a sedative and put him to bed, the doctor explains to Catherine & Francis that Nicholas is obsessed with the conviction that his wife was buried alive.

## sinister suspicions

When Francis overhears a conversation

between Catherine and the doctor—"I never liked Elizabeth!" says Catherine—Francis accuses them and Nicholas of some sort of deception. Just then a scream comes from Elizabeth's room. Running there, they find the maid in a state of hysteria, swearing she heard Elizabeth call to her. Nicholas locks the door, swears no one shall enter the room again.

But Nicholas himself enters Elizabeth's room, for the next morning, during breakfast, a great commotion is heard coming from her room, and Francis, Catherine and the doctor arrive to find it in a shambles. When a secret passage leading from Nicholas' room to Elizabeth's is discovered, Nicholas is terrified that he may have created mysterious disturbances without being aware of them. "The one sure way to settle



Price contemplates the Spike Jones Special—a bed for people who want to stay awake at night and read.

Vicceet prepares to apply his awe special bread of horror.



that," says Dr. Leon, "is to exhume Elizabeth's body!"

## the corpse in the casket

When the coffin is pried open it reveals a hideous sight: a contorted body which obviously had been alive when sealed in! The corpse of one who had fought for air, clawed for release.

Nicholas' mind is beginning to snap.

He attempts suicide at the awful revelation:

*The body is not that of Elizabeth!*

## return of the dead

Sleeping fitfully after his suicide attempt, Nicholas is awakened by the voice of a woman calling to him. Rising from his bed, he follows the invisible voice along the secret corridor. It draws him to the burial room and there—

*The real Elizabeth rises from her coffin!*

Nicholas flees in terror from this apparition. In his absence, Elizabeth laughs—and gloats with Dr. Leon when he appears and they congratulate each other on how well the plan is going to drive Nicholas mad.

## the pendulum swings

Nicholas has now gone completely insane, to the point of believing that he is his own father. Capturing the evil Elizabeth, he locks her in the Iron Maiden. Struggling with Dr. Leon, he pushes him to his death in the pendulum pit. And then—

Innocent Francis is seized by frenzied Nicholas, and in his madness Nicholas straps Francis to the blood-stained table of death and sets in motion the 2000 pound 30 foot ax-like pendulum which inches down inexorably with every horrifying whooshing stroke.

Only Richard Matheson, who wrote the screenplay, knows the ending.

Running time: 85 minutes. Screaming time: the same.

END



This is it: the ghostly scene in the Pit, with the Pendulum hanging overhead.



Mr. Spock? Mr. Spock? No,  
Master Menace Mr. Spectral  
Read all about him in this  
new JAMES BOND article.

# JAMES BOND MEETS SPECTRE NUMBER FIEND ONE

## you only die twice

You thought actor Donald Pleasence was dead, perhaps?

You say you saw him die at the end of *FANTASTIC VOYAGE* when he was swallowed alive inside the miniaturized blood-stream ship when one of the gigantic polymorphonucleated leucocytes globbed him?

Ah, but it's hard to keep a bad man down! He was also a bodysnatcher named Hare in *MANIA, THE FLESH & THE FIENDS* and *THE FIENDISH GHOULS* (no, not 3 different pictures—3 different names for one & the same film!)

He's even played Satan on the screen!

But now he's to be seen in what he considers to be his most villainous role: *Spectre's* top agent of evil in the latest James Bond thriller, *YOU ONLY LIVE TWICE*.



007 learns latest Japanese methods of bringing villains to their knees—or even their ends.

Batters up! But they don't seem to be interested in killing the umpire—instead, each other!



## in the presence of unpleasance

"I think I make a worthy opponent for 007," Mr. Pleasance is quoted as saying. "In fact, my character is kind of a highlight in a number of lowlife characterizations."

Like Peter Lorre before him in his famous role in *MAD LOVE*, Donald Pleasance sacrificed his hair for horror. On Yul Brynner a nice shiny head of skin makes women faint with rapture but a bald Donald Pleasance?—just someone to snarl at and capture.

Of course *The Scar*—all horrible 7" of it—helps Pleasance's unpleasant appearance, starting as it does an inch above his right eye and running in a ragged line down his cheek and below his mouth. But, oddly enough, Pleasance doesn't consider the make-up that important to the characterization. He says something that Lon Chaney Sr. might well have said: "Evil comes from within."

But presentday producers want to show evil to their audiences, hence the unusual make-up. It almost cost Pleasance a friend however. "This friend of mine was convinced I designed the make-up just to rib him because he, you see, doesn't have any hair—and he does have a long scar!"

"I thought he'd decided to forgive & forget recently when he gave me a present of some tropical fish but when I went to feed them I found out they were piranhas!"

Piranhas, in case you are not familiar with the name, are tiny tropical fish with teeth like sharks and appetites like whales. In the picture, Ernst Stavros Blofeld (that's Pleasance) keeps a tankful of piranhas as pets. "Before taking the part I read the script twice," he confided to *FM*, "to make sure I didn't get eaten by the piranhas in my tank."

"And when you found out that you did not have to share a tank with these gruesome little snappers, how did you feel, Mr. Pleasance?"

"Tankful."

## 007 is alive and -- well, in Japan

In the opening of *YOU ONLY LIVE TWICE* James Bond (Sean Connery) boards a Royal Navy submarine operating in Eastern waters. In a secret meeting with "M" (Bernard Lee) he learns that America & Russia are on the verge of World War III because the international crime syndicate, Spectre, is engaged in its greatest villainy ever: intercepting & capturing American & Russian space capsules in orbit. It is this meeting which sets James Bond on his path to inevitable face to face conflict with the arch-criminal Blofeld.

"M" explains to 007: "It is your job, within the next 10 days, to find out who is launching the interceptor rockets—and from where—before America puts its next Gemini spacecraft into orbit."



Bickford (Donald Pleasence) about to blow the 007 out of Bond!

Bond is ejected from the sub via torpedo tube and, as night falls, swims ashore near Tokyo.

Next day Bond meets the secretary of the head of the Japanese Secret Service who takes him to his contact in Tokyo but midway thru their talk Henderson is assassinated. Bond, however, catches the killer, strangles him, changes clothes with the dead man and then, pretending to be wounded, staggers to the waiting car. Unrecognized, he is driven to the skyscraper headquarters of a chemical corporation.

Inside the building Bond kills the driver of the sedan and is cracking the safe when the alarm goes off. Only Aki (the Secret Service secretary) saves him from the pursuing guards when Bond happily finds her outside the building with the engine of her sports car running.

## you can't be too careful

Next day Bond returns to the skyscraper in disguise. But spy equipment built into the desk of Osato, the man he interviews, gives away the fact that he has a gun inside his coat. As soon as he leaves the room, Osato orders: "Kill that man!"

But once again Aki and her auto come to Bond's rescue: as gunmen are about to shoot down 007, Aki drives between them, shielding Bond. A dramatic car chase in the open country follows. Aki radios for help. As her car tries to outrace a black sedan full of determined killers, a helicopter from headquarters appears overhead trailing a *gigantic magnet*! The gunmen's car is captured like a butterfly in a net, carried across Tokyo, then, with a flick of a de-magnetizing switch,



"He flies thru the air with the greatest of ease. The daring young Bond on the flying 'Trip-Ease'!"



the carload of criminals is dropped in the hay!

Free once more, Bond & Aki head for docks in the city of Kobe to investigate a mystery vessel. There they are suddenly attacked by Spectre henchmen! Aki escapes but Bond is captured and knocked unconscious.

## of superhuman bondage

007 comes to and finds his wrists & ankles tied. These bonds he *talks* his way out of. As the picture progresses, he gets in one scrape & squeeze after another. When a lip-stick bomb (!) disables an airplane he's on, a parachute-less Bond is left to his doom . . . but after a desperate struggle manages to pull the plane out of its spin and land safely.

Another time he's flying over an island in a little autogiro when 4 black helicopters suddenly swoop out of the sky, boxing him in and attacking with deadly volleys of machinegun fire.

Poison drips down a thread from a hole in the roof and almost touches its target—Bond's open mouth as he lies asleep.

He encounters a cave of poisonous vapors—which he escapes by swimming underwater to safety.

## rocket to the morgue

When a Russian spaceship disappears, the Russians believe it has been destroyed in orbit by an American intruder rocket and the



Are you bitten? The head of Spectre has a kind heart???

threat of war becomes more imminent. Actually the intruder ship (a craft created by Spectre) has "kidnapped" the Russian capsule in its nose-cone "jaws" and taken it to a disguised base in a volcano. The entire interior of the crater is the space HQs of Spectre, complete with monorail, heliport and super-modern rocket launching control room. It is here that the climax of the picture is played out.

Bond meets Blofeld and, face to face with the fiend, fights for his life and the fate of the world.

The Spectre Interceptor is closing in on the orbiting American *Gemini*, its nose-cone open and ready to capture the U.S. capsule when Bond finally manages to activate the

Exploder Button in the Spectre control room and destroy the rocket in space.

With his volcano headquarters in chaos, Blofeld makes one final desperate move. In the monorail he rushes to a secret panel in the cave wall and pulls a lever which sets off a series of gigantic explosions thruout the main area of the crater and the surrounding tunnels.

In one of the most titanic eruptions since GOLD, MAGNETIC MONSTER and 20,000 LEAGUES UNDER THE SEA, the volcano blows its top like the legendary Krakatoa.

It is The End.

But surely not of James Bond?

And perhaps not of the Beastly Blofeld either!

END

# THE



The Great God Pan



Hull the Lycanthrope



## our greatest mystery photo!

**B**efore you turn the page, take a good long look at the face opposite you. You've seen it a thousand times before. But we defy you to penetrate this disguise.

The make-up is similar in a way to that of Tony Randall, above, in *THE 7 FACES OF DR. LAO*. The

bridge of the nose, the construction over the eyes, reminds one of *THE WEREWOLF OF LONDON*, below.

But no.

You probably saw the man behind the make-up in *THE DEVIL'S LABORATORY OF DR. RAMBOW*... *SWITCHED BRAINS*... *ABBOTT & COSTELLO MEET THE GHOSTS*... *THE LIVING-GHOST*... *HOUSE OF DOOM* or *THE MASK OF GOLD*—but not under those titles, unless you're a British reader or a European. The foregoing were the overseas names of well-known American horror pictures.

Some of this actor's lesser known appearances have been in *VULTURES OF THE SEA*, *THE FATAL WARNING*, *THE DEVIL'S CHAPLAIN*, *PHANTOMS OF THE NORTH*, *THE CAVE GIRL*, *THE SEA BAT* and *THE MAD GENIUS*.

Give up? Try re-arranging the letters in *EO*, *THE DARK SOULED*, and after you've got the idea, see if you can figure out whether it's Boris Karloff or Chas. Laughton or Raymond Massey or—?

Or are you still convinced it's Frankie Avalon?



# GUESS WHO?

A terrific Test Make-up that was never used. Those lucky readers who own all 40 of our issues can tell you this is one of the rarest faces they have ever seen, surpassing even Claude Rains unmasked in **THE PHANTOM OF THE OPERA**, Lionel Atwill unmasked in **MYSTERY OF THE WAX MUSEUM**, Vincent Price unmasked in **HOUSE OF WAX**.



It's Boris Karloff! And here's how he finally appeared, as the super-powerful, mute & menacing butler in **THE OLD DARK HOUSE** (Universal 1932).



# DIALOG DIABOLIQUE

Here are 13 memorable lines of dialog from monster movies old & new. And, as a free clue, one of the films was written by the father of the author of this quiz!

BY MARC ANTHONY RUSSELL

1. "I have here a collection of the world's most astounding horrors!"
2. "The werewolf is neither man nor wolf . . . but a satanic creature, bearing the worst qualities of both!"
3. "Something monstrous . . . all-powerful . . . still living . . . still holding that island in a grip of deadly fear!"
4. "A ghoul, as I am sure you know, is a disgusting creature who opens graves & feeds on corpses!"
5. "To new worlds of gods & monsters!"
6. "It reminds me of the broken battlements of my own castle . . . in Transylvania."
7. "I've got your murderer for you . . . old Ygor!"
8. "I love dead . . . hate living!"
9. "I'm going to tear the skin from your body . . . bit by bit!"
10. "I never drink . . . wine!"
11. "This animal is over 400 feet long!"
12. "Get away from that lever . . . you'll blow us all to atoms!"
13. "You have created a monster & it will destroy you!"

## ANSWERS

1. George Zucco to Boris Karloff in *HOUSE OF FRANKENSTEIN*.
2. Warner Oland to Henry Hall in *WEREWOLF OF LONDON*.
3. Robert Armstrong to Bruce Cabot & "Capt. Englehorn" in *KING KONG*.
4. Guy Boile to Ronald Lewis in Ray Russell's *MR. SARCONICUS*.
5. Ernest Thesiger to Colin Clive in *BRIDE OF FRANKENSTEIN*.
6. Bela Lugosi to Helen Chandler in *DRACULA*.
7. Basil Rathbone to Lionel Atwill in *SON OF FRANKENSTEIN*.
8. Boris Karloff to Ernest Thesiger in *BRIDE OF FRANKENSTEIN*.
9. Bela Lugosi to Boris Karloff in *THE BLACK CAT*.
10. Bela Lugosi to Owing Frye in *ORACULA*.
11. "The Professor" in *GOOZILLA*.
12. Ernest Thesiger to Boris Karloff in *BRIDE OF FRANKENSTEIN*.
13. Edward Van Sloan to Colin Clive in *FRANKENSTEIN*.

**FAMOUS  
MONSTERS**  
MOVIE PREVIEW:

By Peter J. Jarmon

# THE PROJECTED MAN

**FLY for your life, a new  
4D MAN-MADE MONSTER  
is coming!**

Can you identify the titles of the 3 horror movies contained in the wording directly above?

You should be able to, if you're a Filmonster Fon First Class, and perhaps you'll even be reminded of a film or two with a somewhat similar theme, such as Karloff & Lugosi in **THE INVISIBLE RAY**.

The new **PROJECTED MAN** combines some of the best elements of all such flicks into a hair-raising, facelifting horror film about a Loser beam that become a crazy ray.



At this point the girl in the monster's arms is wondering if she was selected for the role because of her name. It's Tracy Crisp—and it looks like that's what she's about to be burned for!

CONTINUED ON NEXT PAGE



The Projected Man—projected thru what, a meat grinder?

## experiments perilous

**D**r. Jekyll learned a grim lesson when he became Mr. Hyde.

So did The H-Man when he split in half.

And Karloff & Lugosi on countless terrifying occasions came up against this fact of trial & error:

The ways of scientific experiments can be dangerous.

The risks of maverick scientists may have mad, unpredictable results.

Tests can go wrong and become undiluted horror.

Baron Frankenstein was to realize this too late.

So does **THE PROJECTED MAN** in a shivery movie which my fellow Englishmen have created to scare the pants out of the throats of gasping theatergoers on both sides of the Atlantic.

Read on, if you dare!



## tom swift and his— electric guinea pig?

It all begins at the Farber Research Foundation.

Here, at this advanced technical establishment, two scientists are engrossed in their work in the laboratory.

Scientist "A": Paul Steiner, played by Bryant Haliday.

Scientist "B": Christopher Mitchell (as the young American electronics assistant), played by Ronald Allen.

A brilliant thinker & researcher, Steiner's experiments deal with the projection of matter and have reached an exciting level.

Steiner is beside himself with triumph one nite when he successfully transmits a living guinea pig thru his system of Light Amplification by Stimulated Emission of Radiation (LASER). The little animal is successfully broken down into a vibrational state of invisibility, then (unlike Humpty Dumpty) put back together again.

But the professor's satisfaction is short lived for when he reaches out to pick up the subject of his experiment and examine the small furry seemingly harmless creature—

The most unexpected thing happens: he receives a jolting electric shock!

And then a greater shock of a different nature—

*The guinea pig dies!*

## the experiments must go on

As Steiner & his assistant are about to try to solve the puzzle of why the animal should die, they are frustratingly interrupted by the intrusion of Dr. Blanchard, an unpleasant personality (Norman Wooland) who unfortunately has much power in his control as he is the Director of the Foundation. Basically opposed to all Steiner's research schemes, he considers them nothing but dreams, and costly ones at that, taking up valuable time & equipment.

After Blanchard's latest row with Steiner, Steiner is about ready to transmit him to the "H" Dimension. We won't mention where that is except to say that its general direction is straight down and its year-round temperature is something in excess of Fahrenheit 451,000,000°! (Say, that sounds as hot as Hades!) But instead the professor sends for a cooler head than his, a cool blonde scientist, Dr. Pat Hill (Mary Peach).

When Dr. Hill arrives at the Foundation, Dr. Steiner explains the nature of his work to her in terms something like these:

"I'm working to perfect a matter transmitter that can convert solid objects—including human beings—into electrical energy and transmit it over large distances like light or radio waves.

"You're familiar with the principle of the television set, how a photographic image is formed on a light sensitive tube. The tube is scanned many times a second to break up that image into a signal which can be broadcast. But that image is flat, two-dimensional, a shadow.

"What would you say if I were to tell you it



Compare this make-up of Brynna Hildoy with that of Vincent Price in his HOUSE OF WAX disfiguration in this issue. Which do you find more horrifying?

is possible to scan an object in three dimensions?

"To give it depth & thickness?

"And it does not require a receiving set!"

## another experiment

Pat agrees to assist the professor on the pathological side of his studies.

She is introduced to Chris Mitchell, who is using the Laser machine.

To convince Pat of the workability of his theory, Steiner conducts a successful demonstration for her: his wristwatch is disassembled & reassembled before her very eyes. She's convinced and so anxious to throw herself into the project that she remains on late that night.

When leaving work, Pat falls afoul of Dr.

Blanchard who confronts her with questions about her security arrangements. She is understandably annoyed by his attitude.

As the days pass, Pat & Chris progress with their experiments. They also progress in other ways, more human ways: like becoming very fond of one another.

One day Blanchard informs Chris that his colleague, Latham (Derek de Matney), will be sending down a top scientist, Professor Lembach (Gerard Heinz), to witness a demonstration of Steiner's projection experiment.

To Steiner's consternation the experiment ends in a flashy failure when the generator explodes in a sheet of flames!

He senses something fishy.

Later, Chris discovers the equipment was sabotaged!



Now it's done. This behind-the-scenes shot shows the half-mesh on a dummy's head, waiting to be removed and worn by the actor.



His hood on the hood of a car makes the metal splatter as the acetylene torch had touched it.

## the path to disaster

Blanchard ignores the sinister findings and informs Steiner that his committee has decided the experiments must be abandoned to make way for a more urgent project.

Frustrated, furious, Steiner returns to his laboratory. Finding his secretary still at her desk, he impresses her into service to help him with a spur-of-the-moment experiment.

In the main lab he instructs Sheila in the operation of the machine.

Meanwhile, Pat & Chris, acting on the theory that the distraught Steiner would be doing something drastic, rush back to the lab just in time to witness a shocking sight: the professor's now transparent body rapidly disappearing on the transmitter! As the warning lights flash, Steiner screams and writhes in agony before finally vanishing altogether.

HE HAS BECOME THE PROJECTED MAN!

## the hand of horror

On an excavation site near London's St. Paul's Cathedral, three thieves—Steve, Harry & Gloria—are attempting to break into a building. Unknown to them, a weird figure lies amid the broken brickwork & debris. It stirs. . . . And, like the Frankenstein monster before it, sees its reflection in a puddle of water. It lets out a weird unearthly scream.

Going to investigate the scream, Gloria comes face to face with—horror. Well, you can see for yourself, looking at the pictures which accompany this article. How would you feel if a hideously charred hand, belonging to a man with a face like that, were clapped over your mouth?

The girl falls dead!

Moments later, the two crooks meet similar dreadful fates as the hand of death cuts them down with its lethal touch.

Inspector Davis (Derek Farr) of Scotland yard is mystified by the case for all 3 victims apparently died of *electrocution* on a clear nite in the middle of an open site! And burned deep into the flesh of each is the undeniable imprint of a human hand!

## the thing that killed

Late that nite, the shadowy figure of The Projected Man creeps softly into the laboratory. The horribly altered Steiner finds Latham bending over a computer. Latham's eyes widen in horror as the death-hand reaches out towards him. . . .

When Latham's corpse is examined by Inspector Davis, it is scorched as tho fried by electricity.

Meanwhile, Steiner has abducted Sheila from the lab and carried her off to his apartment. He learns from her that Latham was spying on him at Blanchard's orders. Enraged, The Projected Man heads for Blanchard's house.

Sheila is rescued and tells the police of Steiner's murderous intention. The squad cars rush to Blanchard's home but—too late, The Projected Man has already taken his vengeance.

Now Steiner must have his energy restored. He heads towards a London Power Station, the police in hot pursuit, firing ineffectual bullets at his distorted figure.

There is a grisly climax.

The original script was written by Frank Quattrocchi of Hollywood. A fantastic fact, considering that the translation of this Italian name is: *Four Eyes!* In the world of the two-eyed men, the Four-Eyed Man is king. Remember that, when you begin building your 4-dimensional matter transmitter.

END



Prof. Sten Steiner—(Franken)Steiner Monster!

# MYSTERY PHOTO NUMBER 67

## COLD CREAM COULD HAVE SAVED THIS GIRL EVEN HOT CREAM

**I**s she a victim of THE WASP WOMAN? Did she get caught in the fire in the HOUSE OF WAX? Is she the girlfriend of THE 4D MAN?

Rearrange the letters in this sentence—Hey, Phonetic Yet!—leaving out the punctuation, and the title of the matlan picture in which Merry Anders had not so merry a time will become apparent if you make the right combination. If you're among the earliest in with the correct answer, your name will appear in a future PM!



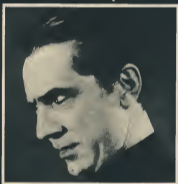
## ANSWER TO MYSTERY PHOTO No. 66

Lasttime the foto was from ATLAS AGAINST THE CYCLOPS. Among those who got DRACULA VS. FRANKENSTEIN right were Jeff Martin of Phoenix/AZ (he phoned the title in!) and Wayne Johnson; and some of the others who figured out the earlier BEAST OF HOLLOW MOUNTAIN correctly were Jas. Shaffer, Mitch O'Connell, Scott Halmquist, Peter Varga, Chas. Sankay, John Mashor, Terry Short, Tam MacQueen, Walter Van Egdy Jr., Mark Sullivan, Dan Moran, Wm. D. Rinker, Jeff Switkin, Wayne Rubin, Parker Riggs.



# DRACULA 2000

By Sathanas Rehan &  
Viktor Vesperto



**two of our readers tell a  
future tale of the king of bleeders**

DRACULA, lying in his cozy cold crypt, thought fearfully about the trouble in getting fresh blood nowadays (the beginning of the 21st century), as a feeble spider crawled slowly across his unmoving hand. For several weeks now he had had to water down his emergency blood supply in order to make it last. If things grew much worse, he'd have to drive a stake thru his own heart!



He rose from his coffin and heard an unfamiliar sound.

If he had the energy left.

The sun went down . . . Raising his coffin lid, Dracula heard an unfamiliar whirring sound outside his castle. He smiled, thinking of blood, and hurried to see if another victim had come.

When he reached the outside, he was startled to see an unusual large cigar-shaped object. Two odd-looking persons, a tall blue-skinned man & a weird orange-skinned young girl stepped out of the vehicle and spoke to him thru their minds:

"Greetings, Earthling! We are people from Pluto on a mission to obtain a man from Earth for our Great Council. Come with us; if you find the condition unfavorable, you may return."

Being too weak to argue, Dracula agreed.

On the way to Pluto, the Count was asked what food he needed. When he answered "blood", instead of being surprised his hosts simply answered, "No problem. We'll keep you well supplied at all times."

\* \* \*

Dracula had had little time to keep up with astronomy or astronautics. Upon his arrival on Pluto he was delighted to discover it was dark most of the time, the weak wan sun barely seen even during the day. Since his eyes had had over 500 years to adapt to the dark, the night of Pluto suited him just fine.

Dracula was given a fitting mansion in Xemyra, capital of the united nations of Pluto. There he was treated like a king.

Three times during each of his waking periods a beautiful (if orange) maiden brought him a gallon of blood in a solid gold flask. He no longer felt the urge to leave his mansion to drain fresh red delicious blood from healthy young reluctant victims so he stayed home and minded his castle.

But one day, during a Plutonian celebration which everyone in the city attended, Dracula felt a great thirst for water. There appeared to be none in his castle. He went out into the streets, looking for a drinking fountain.

To his surprise, he found none.

After walking blocks & blocks (getting tired and about to turn into a bat in order to rest his feet) he suddenly saw a small building with a welcome sign on it: WATER BANK.

He opened the door and walked in. There was no one there; everyone was out at the celebration.

He reached for a large bottle of water, put it to his thirsty lips (for blood is salty) and drank gulp after gulp of the simple liquid.

Just then a police officer walked in — and looked horrified!

"Stop, thief!" cried the policeman. "You're under arrest!"

Dracula was so startled that he failed to resist. Or change shape and escape. He couldn't believe it was happening to him. He was used to people screaming bloody murder when he bit their neck for blood, but — *water?*

\* \* \*

They brought him before the Supreme Criminal Court of Pluto.

Completely puzzled, Dracula asked: "What have I done wrong?"

"Wrong?" thundered the Supreme Judge, his normally blue tendrils turning first brown with rage and then yellow with disbelief. "Wrong?! Why, you have committed the most unthinkable of crimes — *drinking water!* Holy *water*, the essence of life that flows thru every Plutonian's veins! In the last 500 years on Pluto, this is the first known case of a dread disease which we thought we had erased forever from our medical books!

"Your criminal behavior has thrown us back to the dark & superstitious ages of this planet!

"In 5 full centuries your horrible act of *water-drinking* has proven to be our first new case of VAMPIRISM!"

END



He drank the forbidden drink. Sentence: death!



"Is it a Bert? Is it a Supermo? It's Flashy Gordon!" Heroine of **THE MAGIC SWORD** points to 25-foot  
52 egre created by her "boss", Bert Gordon, left.

B.I.G. are the Initials for Bert I. Gordon. BIG is the word for his Accomplishments & Aspirations.

# FLASHY GORDON ATTRACTS THE WORLD

**K**ING DINOSAUR, in 1964, was his first professional effort for national theatrical release. "It was a cut above the amateur 16mm films I started making when I was given a camera at the age of 13," says Bert Gordon, who co-produced & directed it, "but I now regard it as a prehistoric production in more ways than one. I've come a long way from that 'caveman' quickie altho I've yet to complete the picture I'm perfectly satisfied with." Producer Gordon, inevitably dissatisfied with each newly finished film, is the eternal perfectionist challenged by the ever-elusive perfect picture.

Fortunately for fantastic filmdom, the Amazing Mr. G. is keen to make 100 more imaginative movies in the next 50 years in his unending quest for excellence.

## one-eyed wonder

In 1955 Bert wrote, produced and directed THE CYCLOPS, adventure yarn with Lon Chaney Jr. (altho Lon did not play the giant monoptical menace) which brought him nearer to THE BEGINNING OF THE END—the thriller wherein giant grasshoppers invaded Chicago (1957). "For that production," Bert recalls, "we required a wingless species that neither flew nor hopped so that we could control them inside the studio. We finally located the variety we needed in Texas—where better should we have found Giant Grasshoppers?—and imported 200. But the insects began to die like



Lon Chaney Jr. with Geiger counter, stated that he has discovered radioactive ore in *THE CYCLOPS*.

—er—flies as we put them thru their paces, climbing skyscrapers and crossing bridges on our sound stage; and toward the end of the production we had 188 dead 'hoppers on our hands and only a dozen live ones! Have you ever tried to invade Chicago with only 12 sickly grasshoppers?"

## THE LARGE and the small

"Several years ago, before Forrest Ackerman (together with James Warren) created *FAMOUS MONSTERS*, American-International Pictures purchased a property from Mr. Ackerman's Agency, a famous *Amazing* story called 'The Nth Man', by Homer Eon Flint. I knew nothing of this at the time and independently one evening—on a paper napkin, of all things!—developed my idea for *THE AMAZING COLOSSAL MAN*. Jim Nicholson, President of AIP, was experiencing difficulties getting the script he wanted done on 'The Nth Man' when he learned of my idea and sent for me. He hired me to do my own *Giant* story, which *Ferry* was later kind enough to say contained 'one of the most convincing special effects ever achieved in a scientific film, the T-bomb blasting of Glen Langan'. The film was sufficiently successful to warrant a sequel, *WAR OF THE COLOSSAL BEAST*.

"On the opposite end of the scale, I made *ATTACK OF THE PUPPET PEOPLE*, a tongue-in-cheek production aimed at teenagers, with light & humorous elements included to offset some of its more terrifying aspects."

## the ingenious and the genie

To achieve some of his most special special-effects Bert sometimes uses as high as 4 processes—miniatures, rear projection, traveling mattes and split-screen shots—for a single scene. His wife, Flora, works closely with him on the creation of his marvels, whose importance cannot be underestimated in a spine-tingler like *THE SPIDER*. For her collaboration Mrs. Gordon receives screen recognition as Assistant Supervisor of Technical Effects.

I (Ron Haydock) could not resist telling Mr. Gordon, during our interview with him, how great I thought his *TORMENTED* was.



A most frightening experience is the "set" result for these 2 young people trapped in the Carlsbad Caverns by *THE SPIDER* (1958).

Moment of horror is *TORMENTED* as ghostly seaweed materializes on girl's gowns.





Producer Gordon approves make-up man's masterpiece: Glenn Langan at midway point of A-blast appearance in **THE AMAZING COLOSSAL MAN**.

A terrific ghost story, previewed in FM #10. This is a picture I personally would be proud to remake about 20 years from now, should I ever be able to follow in Bert Gordon's footsteps. Incidentally, his own daughter—Susan—played the child lead in the latter, as she also did in her dad's **THE BOY AND THE PIRATES**, a film of high adventure (in color) featuring a genie.

**Editor's Note:** The remainder of this article is written by Ren Haydock, based on a second interview.

Trying to track down Bert Gordon is as hard as trying to locate Count Dracula in the daytime! Even tho Mr. Gordon was extremely willing to inform FM's readers about his monster spectacle, **THE MAGIC SWORD**, it was many days before he was at long last able to find the time necessary for the interview.

One day I finally received a phone call from his secretary and 2 hours later was in

his office discussing his latest thriller, Knowing that monster fans the world over are anxiously waiting to learn how he brings **THE MAGIC SWORD** to life on the screen, Mr. Gordon settled back in his chair and discussed the first step:

## creating the creatures

Like most of his ideas which he has turned into films, the story for **THE MAGIC SWORD** came to him in the middle of the night. However, even tho in the past he has made close to a dozen special effects films, this time he wanted to do something which was entirely different and had never been done before.

Mr. Gordon started with one of the fiercest of all mythical creatures—the fearsome 2-headed dragon. To this he added the knight St. George, and from there developed one of the most imaginative stories ever attempted for the screen.



**THE CYCLOPS.** towering one-eyed terror brought to the screen by Gerdon in 1955.



St. George's brave knights confronted by the 2-story troll ogre in **THE MAGIC SWORD**.

Observe Insect Proportion Wen! Don't let this happen in your neighborhood! (**THE SPIDER**, 1958.)



## eerie effects

As far as the unusual special effects in the picture are concerned, he lets his imagination run wild. He first shot of various story situations and at the same time experimented photographically to create these illusions. In other words, the story conception and the method of creating the monsters photographically were done at the same time.

Before developing each phase of the story fully on paper, Mr. Gordon experimented with black light projection until he came up with some of the most horrifying and bizarre effects ever seen!

## the monsters are alive!

Mr. Gordon developed a brand new and unique process called Super-Percepto-Vision especially for **THE MAGIC SWORD**. The dragons, the demons, the 25' ogre—all the monsters in the film in no way look anything but completely realistic in both appearance and movements. His creations become 100% alive thru this special screen development.

Bert Gordon produced & directed **THE MAGIC SWORD** himself. He considers this very important to the success of the film because "in bringing the effects to life on the screen it is essential that the same concept envisioned in the writing of the original story, and in experimenting with the special effects, be carried forward and brought onto the screen."

## room of horrors

Before Mr. Gordon could continue he was interrupted by a phone call from the Special Effects department. This gave me an opportunity to glance around his office at the many trophies from his films.

On his desk, being used as a paper-weight, was a miniature model of the super insect featured in **THE SPIDER**. Directly in back of the desk was a 7' standup photo of **THE AMAZING COLOSSAL MAN**. The walls of his office were covered with numerous stills from other of his films such as **ATTACK OF THE PUPPET PEOPLE** and **BEGINNING OF THE END**; and resting in a pile in a bookcase near the door were many of the actual shooting scripts from these films.

After replacing the telephone, Mr. Gor-



How they do it. A rearview projection shot with highly magnified grasshopper on screen, live actors in foreground. Note microphone in upper left hand corner to record rifle shots, cries of the soldiers. (Behind the scenes shot from the BEGINNING OF THE END, 1957.)



Genie in **THE BOY AND THE PIRATES** shows boy "the size of the one that got away" (a goldfish, that is).

don returned to our discussion, commenting that he liked to have "souvenirs" from his pictures all around him.

## picture problems

He told me that after writing a story such as **THE MAGIC SWORD**, and developing the special effects, one of the most difficult things to do before shooting the film is to interest a film distributor in it. Fortunately, because of his many successful monster movies, his task in this respect becomes increasingly less trying.

The next step is to cast the film, choosing the proper actors & actresses for the roles. Afterwards, the actual production of the story into a motion picture is begun.

Even after completion of the live portion

there is work to be done. Over 5 months of special effects work were required on **THE MAGIC SWORD**. As a matter of fact, Mr. Gordon told me, the phone call he had just received was to inform him that the daily film rushes were ready to be previewed in the projection room.

As he disappeared thru the doorway, I cast one last look at his office, filled with the many props from his movies, and realized that here is a producer from whom we can expect many great things in the future.

Your editor says: Bert's Gordon of Evil is blossoming with Fairy Tale Celluloid Flowers for children (of all ages) and Scorey Toles for grownups. May his Magic Sword cut the Knot that will loose a giant hot-house-ful of monsters & marvels upon a world of wonder-lovers that prefers mystification to sophistication!

END

[illegible]

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## START

ZIP

***THE ATTACK OF***



**"MR.  
BLACK"**

A black and white photograph of a man, likely a character from a horror film, looking down in a room. He is wearing a dark, patterned shirt and glasses. The room has bookshelves filled with books on the left and a framed picture on the wall to the right. The lighting is dramatic, with strong shadows.

They called the furniture moving  
man from Lyons but got the man  
(?) from the Black Lagoon instead!

*he's back--the creature  
walks among us!*

Proving, in 1966, that you couldn't keep a good creature—or a bad one—down, Blacky Lagoon once again emerged from his watery hiding place to terrorize the world. Shouted the radio: "THE CREATURE WALKS AMONG US!" "See the monster from the dawn of time . . .

The Creature roars thru Jeff Morrow's home, destroying everything in his path.

now in human form . . . striking with inhuman fury!

"The newest, most startling Creature adventure of all!

"See science stalk the Creature from the depths of the Caribbean to the underwater jungles of the Everglades . . . to dare the dangerous experiment that could create a new being . . . even tho it would make the Creature more fearsome with a human mind . . . more powerful with human emotions!

"Now he is loosed upon an unsuspecting city . . . the passions of a million years tempted by a woman's trembling beauty . . . his hate setting off a rampage of raging terror!"

Nerve-shattering new thrills were promised as THE CREATURE WALKS AMONG US.

## things look black

*Fury . . . of the ages strikes in trackless Everglades!*

*Intrepid skin-divers . . . stalk man-monster of the depths!*

*Beauty . . . and the man-beast from a lost world!*

*Science . . . dares to defy laws of mutation!*

*Science . . . baits his fury with a woman's beauty!*

*No chains . . . can hold the power of his passions!*

*Terror . . . runs rampant on the city streets as the Monster strikes again!*

*Half monster . . . half man, a clutching claw at the heart of civilization!*

## pursued by the creature

Those imperilled by "Blacky" include:

Dr. Wm. Barton (JEFF MORROW), noted surgeon.

Dr. Thos. Morgan (REX REASON), specialist in psychiatry & animals.

Marcia Barton (LEIGH SNOWDEN), beautiful wife.

Drs. Borg & Johnson (Maurice Manson & Jas. Rawley).

Jed Grant, professional guide & expert aqua-lung diver (Gregg Palmer).

The attacker, not the attacked, was portrayed by two persons:

The Creature on land: Don Megowan.

The Creature in water: Ricou Browning.

## the story

In REVENGE OF THE CREATURE (1955) and the original CREATURE FROM THE BLACK LAGOON (1954) we saw how a tragic expedition discovered the Gill Man in the Amazon and a second expedition finally managed to capture the prehistoric-like amphibian and bring



The enraged Gill Man catches up with Jeff, shattering not only his window but his hopes of escape.

him back to civilization, specifically the Ocean Harbor Oceanarium. Blacky later escaped from his water prison, kidnapped a young girl, was pursued by the police . . . shot at . . . wounded . . . and disappeared again into the depths.

As our film begins, the Creature has lately been sighted in the Everglades of Florida by an alligator hunter.

Dr. Barton heads an expedition to attempt to capture the fabulous Gill Man and prove the connection between man & fish.

Barton & his associates contact alligator expert Jed Grant who tells them, "The other nite I was out shooting 'gators in the Glades. Suddenly something reared up before me out of the water. I stabbed at it with my knife. It was like nothing I ever saw before . . . huge, green, half man, half fish . . ."

## **danger in the deep**

Barton & his men have heard enough. Their imaginations are excited, their instincts for the hunt aroused. They head for the lagoon with aquashung & sonar, determined to find the ferocious amphibian.

Against Barton's wishes they are joined by his wife.

They dive.

Intruders in a watery half-world, the surface

people do not know that alien eyes are upon them—eyes belonging to a king of this murky domain who resents the swimmers from above. With hatred he remembers their spears, their chains, their tank-like prison.

The Creature keeps his distance but spies on the land-beings who seek to capture him. Once the divers lose Marcia, and we have anxious moments as it appears the Creature may capture her. But she is found in time and, disappointed that they have not discovered Blacky, all swim back to the boat.

## **terror in the night**

From above, Blacky is located on the sonar. As night falls, he is tracked deeper & deeper into the Everglades. At last the boat comes to a narrow channel and can proceed no farther.

It is here that the Creature attacks!

The searchlight on the yacht is sweeping the water. An ominous hip is hipping on the sonar-scope.

The hip gets hipplier.

Borg cries: "It's almost upon us! He's surfacing!"

And suddenly, like a missile launched from a submarine, a torpedo with wings, the Creature swooshes out of the water and onto the prow of the ship.



In this wrestling match Morrow is no match for "Mr. Black" of Lagoonsville.

Pandemonium breaks loose!

Irritated by the blinding light, the Creature grabs it and tears it half off its post.

In the semi-darkness the men attempt to shoot the Creature with drug-laden spear-guns.

### half-human torch

Blacky grabs a can of kerosene. In yanking it out, he knocks off the top and the fuel pours all over his body.

Morgan shoots a Very pistol at the monster, one of those guns which produces a burst of

light & a shower of sparks, and the amphibian spurts into flames.

With a roar of pain the Creature dives back into the water.

But, once the fire is extinguished, Blacky is back, madder than ever. With superhuman strength he literally rocks the boat, tipping everyone into the water. He grabs a huge tree trunk, intending to demolish the boat and destroy its occupants. Is it the end?

But suddenly he wavers, weaves, drops his club, collapses. The drugs shot into his body have taken their effect.



"Well, I'll be dashed!" says Jeff, and he is—to the ground below his upstairs porch.

## fate of the fish-man

The scales from his body have been burned off, his gills destroyed. Only an emergency operation can save his life. To save him from suffocation, Dr. Barton opens an air passage to his lungs, transforming him into an air-breathing, semi-human animal, bypassing millions of years of evolution.

Clad now in a suit of sailcloth, "Mr. Black" is taken to the Barton estate and there penned

up in a stockade surrounded by a steel-link fence & an electrically charged outer fence.

When Grant gives Barton cause for jealousy, Barton kills him, drags his body to the Creature's quarters, shoots a bullet into the monster, cries for help and declares that Blacky killed Grant.

Wounded and in wild fury, the Creature tears down the fence, chases Barton, corners him and kills him. Then he rushes outside and disappears in the direction of the ocean. That was 11 years ago. Will we ever see him again? Only Universal Studios knows.

**END**









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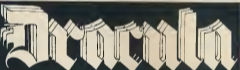
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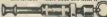
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